[148 cont.]

769 778 as duka, and a cult is dedicated to them. This worship is continued for some time, but only if the spirit has proved by means of cures, favorable harvests, and the like that it is malete, that is, possesses special power. Probably it is only after such manifestations of power, or in the case of particularly influential personalities soon after death, that the duka post is erected in the men's house. It is made from a certain tree, with which the spirit apparently is thought to have a special connection. The post is carved with decorations, its completion is announced by [534] [535] [782] blowing the triton horn, and a great dance celebration is held, A pig is slaughtered, and the filets, along with other food, are sacrificed, that is to say, laid in front of the post, but soon removed and eaten. During the celebration, which lasts several days, prayers for wealth, good harvests, etc. are addressed to the spirit. On the last day, leaves of the tree from which the [755] post was made are placed in the water, on the next morning, even before sunrise, another meeting takes place, and the water is then regarded as curative. Similar celebrations take place when the post is renewed. This does not happen very often, however, for frequently an old duka is neglected or forgotten with the advent of a new one imbued with much malete (4).

4. Codrington, p. 139. O'Ferrall, pp. 228f.

756 Every duka vouchsafes a man its special relations and support through the intercession of which one can influence the spirit for good or evil. Such a sorcerer is called meduka. As a rule he is a member of the family of the deceased, but [149] this is definitely confirmed in only one particular instance, that is, if a young child dies, the father becomes its meduka and announces his new position to the people by appearing in public in the company of another meduka (1). One of the principal functions of

1. Codrington, pp. 196, 201. O'Ferrall, pp. 223ff. Cf. also Joest in Baessler, p. 388.

[149 cont.]
the meduka, as everywhere, is the healing of sickness, which here, too, is in large part traced back to sorcery. If one wishes to kill someone, he tries to obtain a bit of leftover food, an article of clothing, some hair, or the like from him, which he then takes to the spirit hut and casts a spell upon it; sometimes it is tossed into the sea or buried. Belief in this sorcery exists in all parts of the group. If a meduka is summoned to a sick person, he waits until the spirit takes possession of him, which is apparently manifested by convulsive movements, and then announces the cause of the illness and its remedy. Sometimes the cure consists of a bitter drink squeezed out of certain leaves, or of the application of certain herbs on the painful spot. It is not the natural properties of the herbs that brings about the cure, however, but the malete inherent in them. In other cases the doctor prescribes the sacrifice of a pig that is immediately consumed communally in the spirit house amidst "prayers." The meduka places a small piece in front of the spirit-post and asks for the help of the duka for the patient. This piece, too, is then eaten; only small boys may not eat any of it. Often a sick person has "been shot" by a spirit; then the shot of the duka, a few small pebbles or a splinter of wood, must be removed from the body. Edge-Partington gives an illustration of a spirit-figure, taluna, which is supposed to protect the sick from death. If the patient dies despite the treatment, a spirit with greater malete is always involved, over which the meduka has no influence, or the helpful spirit is asleep. After a successful cure, a pig is sacrificed, and the helpful duka again receives a small piece, that is, its spiritual part, for the piece itself is always consumed by the participants soon after the sacrifice is offered. The meduka receives remuneration for his help (2).

2. Joest, ibid., p. 377. Codrington, pp. 196f. O'Ferrall, pp. 223, 226, 230. Edge-Partington, I, 163, No. 1.

[149 cont.]

756 [787] Concerning the behavior of the sorcerer on other occasions, cf. Dillon, p. 303, where a "priest" on board the ship sings, shouts, and laughs in a state of convulsions and apparently talks with a spirit.

789 The second duty of the sorcerer, likewise worldwide, is that of weather-maker. On journeys by boat, the meduka of Santa Cruz takes his duka post with him and sets it up in the small hut of the platform. [278] A bird-figure painted red, white, and black is also taken on board for protection against bad weather. On land charred [150] wood is sometimes laid in hollow trees to make the sun shine. Other meduka can cause a drought by not washing and not working so that they will not perspire, for their duka has power over the sun and the rain. If one brings such a meduka money and food and he grants the request, he goes into the spirit house and sprinkles water over the duka post or posts there in order to make it rain again. In order to stir up the wind, the sorcerer swings a twig of the tree [778] imbued with the malete concerned. Each kind of sorcery has a [533] certain magical song that goes with it (1).

1. Codrington, p. 201. O'Ferrall, p. 225. Edge-Partington, I, 163, No. 8 (bird-figure as boat's amulet). [113] Foy, Arch. f. Religionswiss., X, p. 513, regards the rain-makers as representatives of the god of heaven.

789 241 Although there is no definite evidence, it is undoubtedly the case that the meduka takes part in the ceremonies that are supposed to promote the growth of the various food plants and in the harvest festivals, in other words, in the vegetation magic. The first takes place on Ndeni in the bush at a place for festivities when the plots have been cleared and the plants started. Besides the necessary food, feather money and tapa [282] are displayed, or rather "sacrificed."

[152 cont.]
778 explicitly states that it is not a god, but the image of an ancestor and is very common (1). Tapa figures representing a spirit

1. Joest in Baessler, p. 389; Tagebuch, p. 77.

[789] of the same name in coitus with a woman are set up as fertility magic in the coconut plantings or on posts around the island (2).

2. Edge-Partington, III, 65, No. 5.

776 When D'Urville asked the chief of Maneve who showed him the two atua he worshiped whether there were a still mightier one, [Fig. 63 appears here] he pointed out to him the peak of the principal mountain of the island as the seat of the supreme spirit, to whom, however, no cult was dedicated apparently and who did not belong to the category of spirits of the dead (3). The

3. D'Urville, pp. 178f.

figures that we can designate as gods are also found on the northern islands. On the principal island, Ndeni, as well as on the Reef Islands, Lata is worshiped as the creator of the world
●[782] and of human beings. In cases of great danger at sea he is addressed, along with the duka, as a helper, and food is offered
[789] him. Another figure, Tinota or Sinota, on whose posts water is sprinkled to produce rain, is described as an old duka, but shows his affiliation with the higher category of gods through his relationship with Lata. Moreover, both show their Polynesian
[174] origin by the myth in which that relationship is mentioned and
773 which is closely related to certain Maui myths. Sinota twice destroys a boat that Lata built for himself, and Lata twice restores it through magic. The second time, however, a splinter is lacking, which has fallen into Sinota's bag and betrays him as the culprit. Moreover, his assertion that the canoe belongs to him proves to be false, since he is unable to say the

[152 cont.]

723 incantation. Lata then builds a second boat, which the men of the village are unable to move from the spot because it is so heavy, but which moves by itself from the bush to the village when Lata sings his magic song. Sinota cannot do that either. Finally Lata plays a trick on his rival by tying hibiscus fiber over the cords of coconut fiber with which he has lashed together the parts of his canoe, and convincing Sinota that one [153] must use cords of hibiscus fiber for binding the parts of the boat. Then on his journey, when he has no more food, he makes a leftover nut bear fruit; on a line that has been tossed out a rat comes on board with a pouch from which water gushes forth (1). -- A god who lives in heaven, Tangiteala, from Taumako, is even more clearly shown to be a Polynesian divinity since in prayers he is addressed as Tangaloa. Offerings are made to him shortly before sunrise, and at the same time a triton horn is blown from a tree. In offering a sacrifice or a prayer to him no one may carry bows and arrows; the god would kill him. Heavy thunderstorms are a sign of his wrath; the occupants of boats that have been driven off course pray to him for favorable winds, and, after a safe landing, offer him a suckling pig, and the offerer sprinkles the milk of an unripe coconut on

776 782

778 304 532

Fig. 63.
Spirit figure of wood, white with black painting (menata, R.-J.-M. 4004, Joest Coll.); 27 1/2 cm. high.

821

1. O'Ferrall, pp. 227f. Codrington, pp. 167, 201.

[153 cont.]
776 tree leaves (2).
[782]

2. O'Ferrall, pp. 229, 230. Cf. Foy, Arch. f. Religionswiss., X, p. 513. In Dalrymple, p. 158, there is a story told by a Sikaiana man on Taumako about a devil Terua who speaks to human beings out of a piece of wood, often touches their chests with something cold, and prophesied the arrival of the Spaniards, but it is uncertain whether the story refers to Taumako or Sikaiana. I suspect the latter. Terua is probably identical with Taaroa.

773 A version of the twin myth is also native to Taumako. The twins are conceived by two lizards who have slipped into the mother's stomach, and when they are grown, they kill two man-eating monsters, a man Tepkakhola and a pig Ulaka. Other myths tell about the sun and moon, which in former times traveled together. When the sun noticed that their combined rays dried up the earth, it contrived by a ruse to have the moon fall into a swamp, and while it was washing itself, the sun hastened on a considerable distance. Since the moon wished to overtake the sun, it could not finish washing itself, hence the spots on the moon. Another story that is probably a faded moon-myth is about a man who in a canoe escapes from his father who has a hundred wives, is recued, half-starved, by a tree, and is then taken up to the heavens by the stars. He cuts the children out of the wombs of his fathers' wives and lets them collect money for themselves. Finally, he is led back home by the stars and kills his father. Other myths of the Reef Islands have to do with the origin of the volcanic island Tinakula, which, according to one version, was originally a man, but

/204 cont./

766 it is not held until the tenth day. Prior to this, he is put on the bier, rubbed with Curcuma, and a roll of feather money is placed around his head. He is buried in his men's house (1), which from

[764] 1. [Burial in the huts is also documented for the Reef Islands; the grave is lined with mats, and the corpse, wrapped in two mats, is covered with leaves and earth (Girieud and Herrenschmidt, p. 107).]

then on may not be entered. His successor must build a new one.
765 People often let their hair grow long as a sign of mourning (2).
302

2. [This custom was observed by Joest (in Baessler, p. 377).]

765 There does not seem to be a skull cult in Graciosa Bay;
769 on the contrary, the natives there show a great fear of skulls. Rather, it is limited to the south coast of Nitendi, but is said to be found sporadically also on the Reef Islands. The corpse is left to decompose in his own house, /Fig. 49 appears here/ and then the flesh is removed from the bones, the larger orifices of the skull (for. pyr., orbiter, for. magn.) are closed with wooden plugs, and the lower jaw is tied in its sockets; the skull is also painted with ocher. The eyes are sometimes indicated with marks burned on the wooden stoppers in the eye sockets, and the
[535] nose plug always projects quite far (cf. Fig. 49). First there is dancing around the skulls on the dance area; then they are placed on the frame above the fire and on occasion are carried
●[782] about (3). Offerings do not seem to be made to them (4).

3. ["Taken to celebrations in baskets": Speiser, Südsee, p. 299. O'Ferrall, op. cit. (= Coombe, p. 190) also mentions that the skulls are kept in baskets. The

/207 cont./

778 according to O'Ferrall (2), they are found all over the Santa Cruz

2. [Section "A Ghost House"; cf. Coombe, pp. 190 and 203. See also Codrington, The Melanesians, pp. 139 and 174, who speaks of Santa Cruz in general.]

[113]

Islands, like the spirit houses themselves. They have a spear-like point (3) and are decorated with a fringe of coconut leaves;

3. [The barbed hooks resemble those on the arrows illustrated in Ethn., I, p. 137, Fig. 62, Nos. 1-6.]

they are colored white and painted with black designs, some with a fish or the frigate bird. One often sees offerings (food, money) lying before them, and people sometimes also kneel (nowadays ?) before them (4).]

4. [According to O'Ferrall, op. cit., they are representations of men who were once especially powerful, but also of women and children. The latter is also reported by Coombe, p. 203, from Pileni. The sticks of the children are small, and on Matema several of them are tied to individual larger sticks, whereas on Pileni they are simply leaned against larger sticks. -- These statements by O'Ferrall contradict his earlier ones (JAI, XXXIV, pp. 228 f.), which Graebner, Ethn., I, p. 148, used, agreeing with the present ones (which correspond to Codrington's statements), but which

[i.e. - the duke sticks -- analyst]